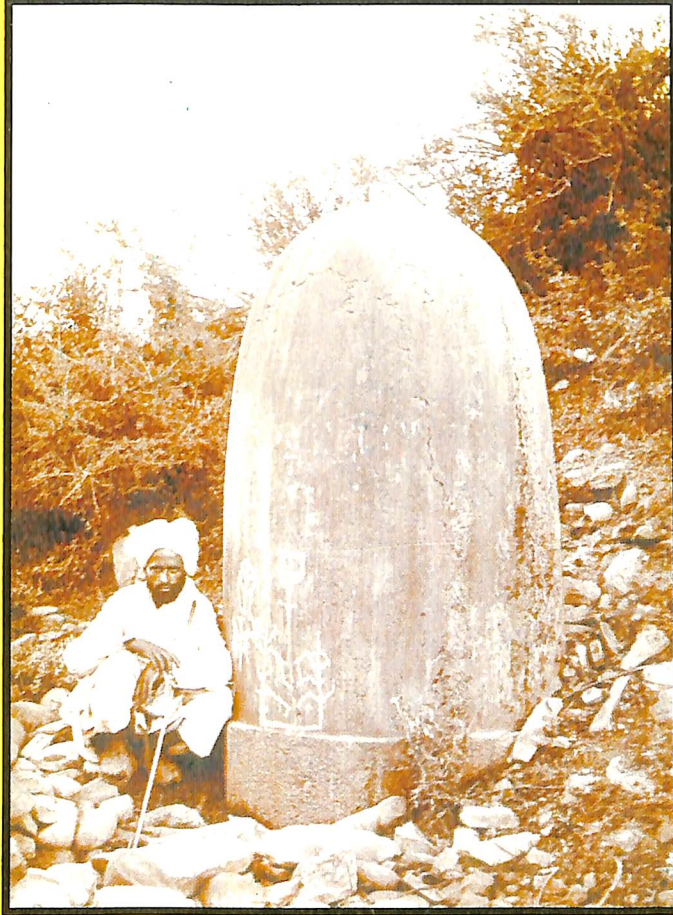


Neelamatam

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नमस्ते शारदा देवी कश्मीर पुरवासिनी



Colossal Shiva Linga at Baramulla, Kashmir.(1904 A.D.)

Photograph by Ghulam Nabi.

Courtesy : J. Ph.Vogel Photo Collection, Kern Institute.

नीलमतम्

Research Journal of Nityanand Shastri Kashmir Research Institute



Shri Rama Shaiva (Trika) Ashram, Fateh Kadal, Srinagar.
(Photograph by C.L. Kaul)

The Kashmir Shaivaagama

By P.N.Kachru

The very first inception of the origins of Kashmir Shaivic thought leads us to the first documents, collectively termed as the source material in the shape called Aagama literature. The term (Aagama) refers to the doctrine or precepts, or a collection of them handed down through the tradition, in scriptural form. There have been innumerable such shaivic-scriptures, particularly in Kashmir which have vanished through ravagous human convulsions. There are only a few of them, out of many hundreds, which have come down to present times. The question haunts that can these traditional and anonymous documents (Tantras) be taken as the beginning of this Shaivic thought when many centuries must have elapsed between the scribblings and the development of alphabet and pen and ink.

In order to trace the remotest nature and imprint of this thought, one chances at an ancient globular pottery find of 1500 B.C. period, in the pre-historic excavations of Burzhom in Kashmir. The globular pot wheel made (24x21 cms) is inscribed with a human head wearing a giant double-horned crown with the ends curving inside almost to a touching distance (Plate I). The result of the scientific investigations of human skeletons, unearthed at the site, were described to be ethnically belonging to the type of Harrappan man of the ancient Indus Valley Culture, (ref. the

Human Remains of Burzhom, Anthropological Survey of India, Calcutta). This revelation diverts our attraction towards this ancient civilization to discover the identical graphic expressions that of the Burzhom pottery piece. The clay tablets of baked clay depict the seated and cross-legged meditative human form wearing the crown of double horns, identical to that of Burzhom Head (Plate II); and also another pottery find un-earthed, at nearby Indus Valley at Kot-Digi, reveals the symbolized form of a head with the crown of double horns, to a faithful expression found on Burzhom pottery find (Plates II & III). The similarities of these symbols signify the similarity of cultural values and thinking. Sir John Marshal, the excavator of the Indus Civilization, was explicit in describing he figure "a prototype of Shiva in his aspect as Pashupati, Lord of the Beasts"¹. About this symbolic expression, Sir Mortimer Wheeler says that "no uncertainty at least attaches to the divinity of the seated Shiva of the seals"². Sir Wheeler continues that "another such element was phallus-worship, a non-Aryan tradition" found on a similar seal "identified with the linga, and other pierced stones with the yoni"³. The historian A.L.Basham confirms that "Marshall called this god Proto-Shiva, and the name has been generally accepted; certainly the horned god has much in common with the Shiva

1. Cambridge History of India (1922)

2. The Indus Civilization, Cambridge University Press, Supplementary volume to the Cambridge History of India, page-109.

3. Ibid, page 109

of later Hinduism, who is, in his most important aspect, a fertility deity, is known as Pashupati, the Lord of Beasts"⁴. The surveyors Bridget and Raymond Allchin, in their *The Birth of Indian Civilization* again depicts the Indus Figure as "Prototype of Shiva".

One might wonder about the possibilities of cultural identity between Burzhom (Kashmir) and Indus Valley Civilization; but the problem has been solved elsewhere, and cannot here be dealt with, as it will create an unnecessary digression from the subject. However it will be sufficient here to state that the peaceful, prosperous and non-combative Indus people were over-run, murdered and put helter-skelter by swift and horse-riding tribal marauders who came sweeping from across the north-western borders. The Indus culture thus got scattered and the citizens tried to seek refuge in northern mountain dales or down across Vindyan ranges. The Indus refugee at Burzhom⁵ (1600 B.C.) brought revolution and transformed the pit-dwelling vertical culture into expansive horizontal overground life.

Obviously, Pashupata, the bovine and animal-husbandry system of production laid the basis for the economically settled cultural society of Burzhom and spread through the Karevas of the valley.

After many centuries of progression and discovery this culture left far behind the domesticated system of economy after establishing a richer system of

production. As the saying goes that the 'traditions die hard', Pashupati remained only a social symbol and through ages became a supernatural and metaphysical symbol and spirit for social well-being and guidance.

The multiplication and progression of the society invigorated the sense of human inquisition and reflection to seek answers to multiple unexplained furies and forces of existential nature. The Pashupata believed in Death to be the ultimate truth that was to be revered and worshipped. All the rest seemed to him false and futile, excepting the cremation ground (Shamshaana), wherein the whole mystery and supernatural power resided and ruled the whole human tribe. He personified this power as Bhairava, the furious Shiva, the word that he had inherited from his remote ancestors the Pashupatas. Obviously, the abode for his rest and ritual became the cremation ground where he invoked Bhairava the furious Lord. His attire was stark nakedness adored with six Insignias (Mudrika-Sataka) who smeared with ashes (of cremated corpse), sacred thread (woolen), tuft of hair tied on the crown with crest bead (Shikha Mani), the bone earring (kundala), the neck ornament (rucaka), and necklace (Kanthica). In addition to these six insignias an orthodox ascetic necessarily possessed two secondary insignia (upamudra) the skull (kapaala) and the club (Khatwanya). He used the skull for offering Prasaada (especially wine Madira) to his deity and for eating

4. The wonder that was India, A.L.Basham, Page-25

5. The Human Remains of Burzhom Anandi Pal and Arbindo Basu; Anthropological Survey of India, Calcutta.

his food as well drinking wine, thus denying all worldly ways of life through his antinomian behavior.

The Kaapalika, a later variant of Pashupatas, is referred as Soma-Sidantini, implying the rational basis (sidhanta) of life, and thus given to the ecstatic (ananda) life by drinking the intoxicating juice drawn from the moon creeper. He had no scriptures and could not document any. The Kaapalika shakes off all moral ways of worldly life. This is supposed to be meaningful expression of his liberated life (jeevanamukta). He worshipped Bhairava, the wrathful form of Shiva.

Later Pashupatas: After a gap of some centuries the sect seems to have revolutionized its concept of life. Instead of death being the ultimate truth, the life seems to have provided the solution in itself. The recreative interaction of male and female provided the concept of pleasure and happiness. Therefore a search for seeking permanence for this pleasure (ananda). They argued that

Pashupati was the cause (kaarana) of the material world. So the Pashupati was transformed into a material being and a composite of male-female principle (shiva-shakti Swarup) the Yoni-Lingam or Linga-Pranaali, generally termed as phallic symbol.

The oral means of devotion turned into treatises and scriptures and have mythologically been stated to have come from the upper mouth (Isana) of Sadasiva, the subsequent form of Shiva. According to Kashmir system the emergence of all the five faces with their tantras have emerged from Sadasiva the form of Siva (Elsewhere there are five faces of Siva with their tantras.) these scriptures are specifically known as Shaivagamas titled as Mantratantra Shastras a collection of mystical formulae of writings and practices for attaining super human powers. This Tantra Shastra is divided into five titles, each title having come down from each face of Sadasiva. These five faces with their directions, titles and Tantras are tabled as follows:

The divisions of Mantra Tantras:		
FACE	DIRECTION	CLASS OF AAGAMA
Sadyotaata	West face	Bhuta Tantra
Vaamadeva	North face - left	Vaama Tantra
Aghora	South face - right	Bhairava Tantra
Tatpurusha	East face	Gaaruda Tantra
Ishaana	Upper face	Sidhanta Tantra (Shiva and Rudra)

There are a number of Tantras from each face that are listed under their individual titles. All the titles from all

four faces are not possible to list them over here. However the number of titles from each face are:- West face, twenty

(20), North face twenty four (24), South face thirty two (32), East face twenty eight (28), all amounting to one hundred and four (104) Tantras.

In course of time the Five divisions gave way to only Three the Vama Tantras (left), Bhairava Tantras (right) and Sidhanta Tantras (upper). Thus eliminating the Bhuta and Garuda Tantra, as these two only dealt with alchemy (rasayana), magical remedies for snake bites and poisons; and also exorcism of ghosts.

- a) The main and major Tantras of the left are known as Tantraraajabhataaraka or Jayadratha Yaamala Aanandashaasana, and Veenashika Tantra. These Tantras cultivated the methodology (rituals) and laying down of diagram (Mandala) for worship of mother Kaali for acquiring certain powers (siddhis); and later Tantra cultivated the worship of Shiva as Bhairava in blissful form (Anandeshvara)⁶. In this worship the Bhairava is offered wine.

The Veenashikha Tantra is the only text which specializes on the Shiva's manifestation as a musician. He is manifested with holding a four-stringed drone called Veena or Tumburu. He is worshipped on a Mandala of a four-petalled lotus, sitting in the middle surrounded by four goddesses sitting at each petal.

In addition to these Tantras, Mregendra, a later Tantra states having twenty-four additional Tantras in this category.

- b) Bhairava Tantras that of the Right has Bhairava as the supreme god, and he teaches the Tantra to the Goddess, who is his consort. The Bhairava Tantras have numerous subsidiary groups affiliated to them, the most important of which are the Kaula Tantras. These Tantras have got a separate subtitle called Kulaagamas or Kaula Tantras. The Tantra assumes importance in the development and furtherance of Kashmir Shaivite system. These form an extensive corpus in their own right with their own subdivisions. Thus these Aagamas form an independent unit of practice and studies.

These Tantras are essentially Saiva who venerate his Bhairava form. Bhairava (Siva) is both transcendent Siva (akula) and immanent Sakti (Kula); but at the same time is free of all cosmic manifestation (Kula).

These Tantras have the striking feature of being markedly of Shakta character.

Kaula rites are generally private, and ideally performed at secluded places like lonely forests, mountains, and cremation ground, where adepts male and female (Siddhas and Yoginis) assemble. The deity worshipped is

6. The resort of this Bhairava can still be spotted in Srinagar (Kashmir)

Bhairava, the fearful (not always) aspect of Shiva, who is adored with offerings of meat and wine as well as the male and female sexual fluids (Kundagolaka) produced during ritual intercourse. Many such practices were particularly important for the refined Kashmiri Trik Kaula, meant to delight the senses and mind (Sukhavaha). The sacrificial offerings and rituals, in this case, induce the emergence of the innate bliss of consciousness (ananda). This inner spiritual joy is cultivated as the adept's consciousness unfolds until he lays hold of his own innate nature (Svasvabhava), when consciousness reaches its most fully expanded state (Purnavikasa). This process brings a change in the modality of the adept's consciousness which leads to actualization of the latent power called Kundalini. Then its awakening and rising takes place. In this way the delight of the senses becomes a means to liberation. One who is on the Kaula path drinks wine, eats meat and performs ritual intercourse in order to make the innate bliss of his own nature manifest not out of greed or lust. According to Abhinavagupta, the ritual union (milapa) can be of two kinds, depending on whether it takes place with one's own wife or with any other woman initiated into Kaula ritual. (Tantralok Vol. XIb, p.67)

The Kaula savours the objects of senses not just for his pleasure but to use this pleasure to make consciousness more fully manifest and in so doing unite it with his object (transformation of sensual pleasure in to pleasure Ananda

of the object the non-sensual pleasure. This pleasure leads to the effort of raising the Kundalini for achieving the super conscious stage of enlightenment). The rise of Kundalini through the lower levels, reabsorbing them in to their ultimate source the Nameless (Anamaka) Absolute Beyond Mind (unmana); then its return back down, recreating as it does so all the lower levels not experienced as one with consciousness, constitute sequence of absorption and emanation (Samhara and Srishtikarana) which are two aspects of the dynamic power of consciousness, called Kula. "Kula is the Supreme Bliss" (TA. Vol XIb.373) "It is from whence this (cosmic) picture arises and where the universe comes to rest" (TA. Vol-XII-373). The Kula thus is the cosmic outpouring (Visarga) as Shakti of the authentic Being-Akula. The union of these two principles Kula and Akula is called the Supreme Kaula (Parma Kaulam) which is both at rest in itself (Santa) as well as rising out of itself (Udita) in the form of its cosmic manifestation. This reality can be realized by the Kaula ritual that leads to the annihilation of doubt (Sanka) the state of consciousness which is free of thought constructs (nirvikalpa) in which the opposites, particularly the dichotomy of pure and impure, prohibition and injunction are transcended.

The Kaula doctrine and its practice are not confined to these Tantras (Kaula Tantras). It is an important element of other tantras as well particularly those of the Varuna and Dakshina Tantras. At

the same time it is present in all the shaiva scriptures. Netrat Tantra thus describes the worship of Sadasiva (Sidhanta), Tumburu (Varna) and Bhairava (Tantra) as the three representatives of the three Shaivasrotas. The concept of Kaula is inherently existent in Sidhantagamas as a distinct group alongside the Saivagamas. The integration of this important dimension of the Vama and particularly of the Bhairavatantras, led to the development of Kashmir Trika, which even though it originated in the Dakshinssrotas, came to think itself of Kaula. In fact the Kula doctrine seems to have proliferated in all Tantras of Saivagamas. Even Kaulas were as numerous as Tantras.

In the beginning "Kula" meant a line of transmission (Santati) orally from master to disciple, or a tradition (sampradaya) that was handed down in small monastic centres (Mathika). Tantralok records the pattern of classification of the basic patterns of these Kaula traditions the Siddhasantati or Siddhakrama established by four Kaula masters. In order, they are: Khagendranatha, Kurmanatha, Meshanatha and Matsendranatha. Each of these masters had consorts (Duti or Yoginis) Vijamba, Mangala, Kamamangala and Kunikumaamba.

The characteristic feature of all Kaula traditions is that they consider themselves to be originally oral transmissions imparted in secret. The master imparted the teaching to the

disciple who proved his worth, for it was felt that only this way could the tradition be preserved and protected from the insincere. The Master is above all the vehicle through whom the hidden power of the teaching is transmitted. Thus the Master is not merely a source of information that can not be found in scriptures, but is the source of information. (Besides, according to Abhinavagupta, "There is a limit to what can be written and learned in books") Mantras can only be effective if imparted directly, properly intoned by one who has activated their hidden energy in his own consciousness.

Written mantras are powerless (Kathitam gopitam tebhyas tasmāt lekhyam na pustake/guruvaktrat tu labhyeta anyatha na kada cana // TA Vol-III P-73, also 26 28) In short, the written mantras are just intelligent but powerless. Bhairava impresses upon his consort Bhairavi: "O, mistress of Gods, treasure always in your heart the teaching imparted from heart to heart. (A Mantra extracted from a book is like one written on water. The Vidya that bestows both enjoyment and liberation should never be written in book) --- Paratrimshika

Thus the Kaula lay particular stress on the importance of the Master. It is in him that spiritual knowledge and Mantra reside, by virtue of which he is the Lord of the Kaula.

The Yogini:- In the Kaula tradition women are thought to have a special role to play as the transmitters of Kaula

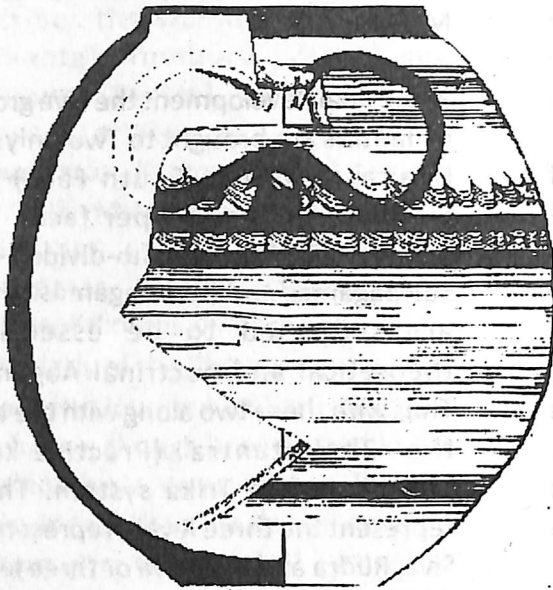
doctrine. She is the Master's Tantric consort (Dooti), who, like the master, instructs the disciple and so is to be represented as his equal in every way (Yoginyas ca pravaksyami siddhidah Kulasasane Kularatbaddyota, 4th ch. 30a). it is from her that the wisdom of the tradition is learned and how the rituals should be performed, being no difference between the teacher and the yogini. Thus she is venerated as the Supreme power which bestows the bliss of inmate nature of all things (Sahajananda) and is the embodiment of Bhairava's will (Yogini parma saktih sahanandadayini/Bharavecchatu sa vartte tena sa dvididha nahi// - Manthanabhairava-tantra). She is the womb from which the enlightened yogi is born and her mouth, from which issues the tradition; and she is the sacred Matrix (yoni), the Triangle consisting of powers of consciousness to will, know and Act. As the womb (yoni) of creation it is the Lower Mouth (Adhovaktra) of the triangle which is the essence of Kaula doctrine. Also it is this place where the Kundalini resides in its coiled form, pregnant with seed of Bliss. It is from here that the bliss (Ananda) is experienced and then invoked for its permanent achievement. The concerned Kaula Tantra, Pashchimamnaya calls this seed to be residing in the base (Mooladhara) dormant in its coiled form, therefore called Kubjika (curved); and the related Tantra is named as Kubjicatantra that formulates the text for practice and procedures for awakening, uncoiling and then raising the Kundalini. From the Kaula point of view therefore, it is the

lower Mouth of yoni from which flows the sixth centre (chakra) called Muladhara.

In the final development the Five groups of Tantras are brought to Two only: the Bhairava Tantras (South Face) and Sidhanta Tantras (upper face). The Sidhanta Tantras are sub-divided into Saivaagamas and Rudraagamas. These are supposed to be essentially theoretical and doctrinal Aagamas. Thus with these two along with the third the Bhairatantra (Practice-kula) constitute the Trika system. These represent the three levels representing Siva, Rudra and Bhairava or three levels of the doctrine called (Bheda) dualism, the unity in diversity (bhedaaheda) and monism (abheda). These are represented as three levels and powers of universal consciousness symbolizing the goddess Aparā, Parāpara and Para, constituting the Trika system.

The Trika system is primarily based on the sub-Tantra (upa-tantra) by Siddha Shrikantha titled Shrikantha Samhita. He takes in to consideration only Dakshina or Bhairava and Sidhanta Tantras as the source for higher pursuits. He neglects Bhuta, Vama and Garuda Tantras; as these deal with acquisition of powers (siddhis) for exorcism of ghosts and malevolent spirits; and also for seeking magical remedies for snake bites and poisons. Logically then these Tantras have not found any place for furtherance for higher pursuits.

(to be continued in the next issue)



15 Duzahom: painted pot of Kor Bi, Tillicum, Period II.

Plate : I

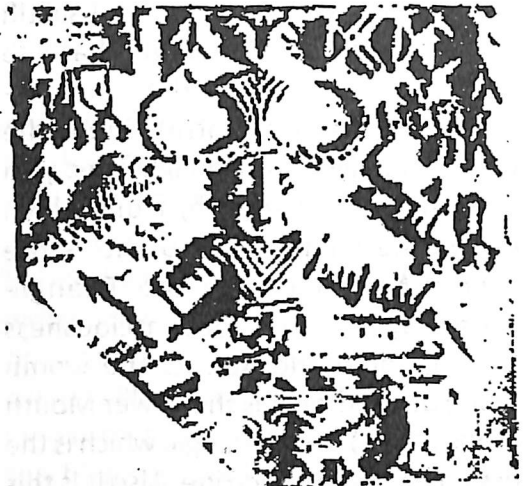


Plate : II

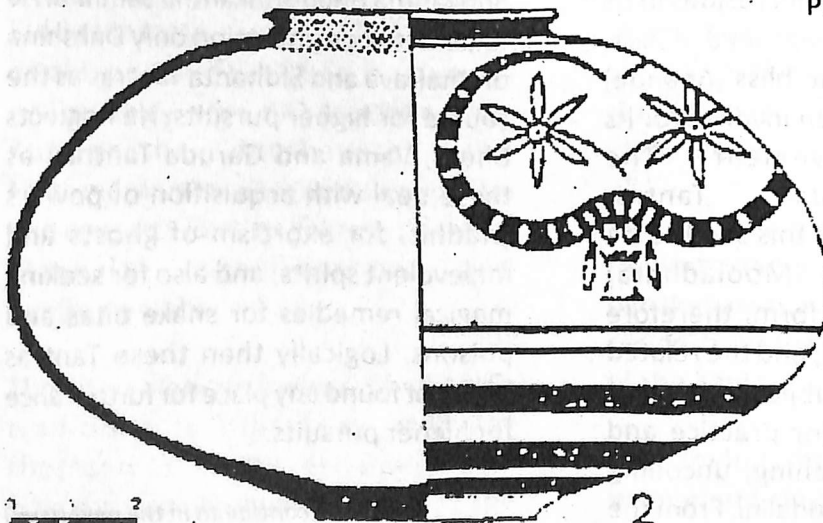


Plate : III

A Brief History of the Manuscripts of Five Important Saiva Codices

S. N. Pandita

(The brief history of manuscripts of the Saiva texts dealt herein, is to revive the obscured memory of those Kashmiri Pandit scholars and the owners of these manuscripts to whom the present generation of Kashmiri Pandits must remain grateful for having been instrumental to make available these rare texts of the unique philosophy in printed version. For their commitment to preserve and spread the traditional scriptural knowledge of Kashmir called the Trika Saivism, the author bows in homage and respect.)

PENTAD OF THE CODICES :

From very early times to the close of the 19th century, the literary masterpieces of Saiva Sastras of Kashmir were barely known and accessible to the literary world. In spite of several vigorous searches having been undertaken to publish them, it was not until the beginning of the last century that rare manuscripts of some of these works were collected in Kashmir and thereafter published, thus making the hitherto unknown Saiva literature accessible to the students of the now well known Kashmir Trika philosophy.

Towards this noble endeavour, Maharaja Ranbir Singh was the first king of Kashmir to have ordered a thorough search of rare Saiva manuscripts in Kashmir and even in far off places like

Tibet. To begin with, the effort eluded the desired results. In carrying the mission forward, the task was taken up further by the Research Department of the State under Maharaja Pratap Singh- the worthy successor and illustrious son of Ranbir Singh- at the beginning of the last century with considerable success. As a result a mass of newly discovered sacred doctrines of the Saiva Sastras of Kashmir came within the easy reach of the general public. Thus every credit is due to the Dogra Rule and their liberal policies, in matters of research into ancient Sanskrit literature, for bringing out the masterpieces of Saiva texts and other extant literary works in Sanskrit.

Among the many Saiva texts, published in Kashmir in the last century, Siddhi Trayi and Pratyabhijna Karika Vritti, Tantrasara, Siva Sutra Varttika, Isvara Pratyabhijna Vimarsini and Para Trimshika comprise an important pentad of codices. All these codices shared nearly a common manuscript history. While these celebrated works are well known, it is worthy of note, however painful, that their journey from manuscript to a printed version is hardly ever recalled. From this consideration the present writer offers his humble tribute to the blessed memory of all Kashmiri scholars and enlightened owners of the manuscripts of these works, due to whose sanguine efforts the great masterpieces came to light in

the wider world of learning and scholarship, by briefly recalling the respective history of the manuscripts of these texts appended to their original printed editions that remain preserved in various museums and libraries in England. It, however, is hoped that they are also preserved elsewhere in India and become available to scholars and researchers in the field of Kashmir Saivism -a unique religious philosophy which the eminent Irish scholar Sir George Grierson termed as "one of the earliest religions of India".

It is pertinent here to mention that the below given brief history is the result of a mere chance which fell the present writer's way during his several study visits to U. K. between 2002 and 2007 while looking around for materials connected to Kashmir's cultural and literary heritage divided among the India House Library, the British Museum, the British Library and the Bodleian Library.

Of the earliest Saiva texts published in Kashmir were the Siva Sutra Varttika and Spanda Karika Vritti. These were published in 1916 A. D. In preparing the first printed copy of the Siva Sutra Varttika many locally existing manuscripts were made use of. These included those belonging to Pandit Sahajabhatta, Pandit Mukand Ram Shastri and Pandit Maheshwar Razdan. All the three manuscripts however, were imperfect with many errors and lacunae. This difficulty was overcome by obtaining a very old birch-bark manuscript searched out by Pandit

Mukand Ram Shastri in Shopiyan.

The edition of Spanda Karika Vritti was also prepared by making use of four manuscripts. The first one belonged to Pandit Hara Bhat Shastri and in fact served as the principal basis of the edition. Two other manuscripts in Devanagari script belonged to Pandit Mukand Ram Shastri and the fourth manuscript, which was obtained with the assistance of Pandit Goverdhan, an employee of the Research Department, was owned by Pandit Ram Chandra Razdan .

The year 1918 A. D. saw the publication of the Tantrasara and Para Trimshika. In preparing the first press copy of Tantrasara , three manuscripts were used. The first one belonged to Pandit Sudharshan Razdan of Srinagar. This manuscript written in Sarada characters consisted of 72 leaves of Kashmiri paper and was in fact, a transcript copy of an older manuscript and indicated 1846 A. D. as the date of its transcription. The second manuscript copy came from the collection of books that belonged to a south Indian scholar named Revati Raman who had got it prepared during his visit to Kashmir for acquisition of rare manuscripts.

Following the death of Revati Raman in Kashmir all the books collected by him including the manuscript of Tantrasara came into the hands of his servants. It was from one of them that Pandit Mukand Ram Shastri bought this copy of Tantrasara. This manuscript was written in Devanagari script and

consisted of 48 leaves. On perusal of the manuscript it was however inferred that it seemed to have contained three more leaves but the same had been lost. The manuscript in general was incorrect with many mistakes in it.

The third and the most important manuscript copy of Tantrasara was obtained by Pandit Mukand Ram Shastri from Agra in 1912 A. D. It dated 1527 A. D. and consisted of 79 leaves written on Kashmiri paper. This manuscript originally belonged to a Pandit named Manmohan Chandra a resident of Srinagar who had received it as a family heirloom. It was during the reign of the Mughal King Shah Jehan that Pandit Manmohan Chandra migrated from Kashmir to Delhi possibly between 1659 A. D. when Shah Jehan first ascended the throne and 1665 A.D. when he first visited Kashmir and finding the favour of the King's Court settled there.

In the course of the next two centuries, much of Pandit Manmohan Chandra's precious book collection got dissipated in the hands of his heirs and successors and by 1895 A. D. only about one fifth of the original collection had survived. During one of Pandit Mukand Ram Shastri's visits to Agra in 1895 A. D. he saw this collection in the possession of the widow of a man named Pandit Kedar Nath who was a relative of one of Pandit Manmohan Chandra's descendant, named Pandit Narayan Chandra.

Seventeen years later Pandit Mukand Ram Shastri once again visited Agra in 1912 A. D. and there met Pandit Kedar

Nath's widow who unfortunately had no male issue from her deceased husband. Finding further preservation of the few remaining books and manuscripts in her possession a burden perhaps due to her advancing age, she willingly presented them to Pandit Mukand Ram Shastri in the hope of their proper use. Of these the Tantrasara written on old Kashmiri paper was bound in one cover with ten other Sanskrit texts. The ten books in the volume were those of Janma Marana Vichara, Amaraguha Shasan, Mahanaya Prakash, Kama Kala Vilasa, Vattulanatha Sutra Vritti, Munimata Varttikam, Bhavopahara Stotra Savivnam, Spanda Vritti by Ramakantha, Ajada Pramatri Siddhi and Kallata's Spanda Vritti. All these manuscript copies were written by a scribe named Krishna Swami.

The edition of Para Trimshika with commentary by Abhinava Gupta was prepared on the basis of three different manuscripts. The first manuscript belonged to Pandit Sudharshan Razdan, a well known Sanskrit scholar of Srinagar. It was also written on old Kashmiri paper in Sarada script and bore 1838 A. D. as the date of its transcription. Obviously, it was a copy of an older manuscript. The second and the most meaningful manuscript again came from Revati Raman's collection which he had acquired from Kashmir during his stay there, and it was also obtained by Pandit Mukand Ram Shastri from one of his servants, to whom had fallen the possession of this collection

The third manuscript used in the preparation of the edition of Para Trimshika was obtained by Pandit Mukand Ram Shastri in the year 1915 A. D.. It was written by one Pandit Rama Kaula. The manuscript consisted of 137 pages written on old Kashmiri paper in Sarada character. The manuscript bore many corrections in the pen of a famous Kashmiri scholar named Pandit Sahib Ram. The colophon of the manuscript reveals that the scribe Pandit Rama Kaula had completed its copying in the year 1830 A. D.

The edition of Isvara Pratyabhijna Vimarsini of Utpala with a commentary by Abhinava Gupta was first published in 1919 A. D. The manuscripts on which its edition has mainly been based were those belonging to Pandit Goverdhan, Pandit Mukand Ram Shastri, Pandit Maheshwar Razdan and the one which was in the collection of the library of the Kashmir Research Department. Pandit Goverdhan's manuscript consisted of just 23 leaves as against 390 leaves which comprised the manuscript of the Research Department. Pandit Maheshwar Razdan's manuscript consisted of 175 leaves but was the oldest in the series, being 150 years old. However, all these manuscripts were written in Sarada character on old Kashmiri paper and were generally correct with only few mistakes. Notes written on the margins of these manuscripts indicated to their having passed several hands before they were put to use for the publication of the printed edition.

The fifth Saiva text in this series named Siddhi Trayi and Pratyabhijna Karika Vritti by Utpala Deva was published in 1921 A. D. The following manuscripts were consulted in preparing their edition for the first time. The manuscript of Ajada Pramatri Siddhi written in Sarada character on half foolscap paper belonged to Pandit Hara Bhat Shastri. Another similar manuscript belonged to Pandit Maheshwar Razdan. The former consisted of 8 leaves while the latter was extant in just 3 leaves.

A manuscript of Isvara Siddhi which was just the same as that of the Sambandha Siddhi consisted of 20 leaves and was written on birch-bark. Written in bold hand in Sarada script the manuscript, was in possession of the Research Department Manuscript Library and was probably believed to have been written in 1354 A. D.. Many scraps of paper glued to the birch-bark pages suggested that it was done to prevent further deterioration of the already fragile manuscript. Another manuscript of 15 pages in Sarada script was procured by Pandit Madhusudan Kaul Shastri from the son of Pandit Shridhar Shar of Rainawari in Srinagar.

The Pratyabhijna Karika Vritti edition was based on five manuscripts. The first in the Tala Patra form written in Sarada on Kashmiri paper belonged to Pandit Hara Bhat Shastri. Two manuscripts containing the Isvara Pratyabhijna Karika with Vimarsini and Vritti belonged to unidentified owners. The fourth manuscript bound in paper and written without errors in Sarada

character belonged to Pandit Maheshwar Razdan while the fifth one was obtained on loan by Pandit Madhusudan Kaul Shastri from Pandit Rama Kokila, a well known Pandit of Srinagar in his time. Written on old Kashmiri paper in Sarada character, this manuscript was enclosed in a leather cover and was almost without any mistakes.

From the above-given brief account it is only proper to state that it was the munificence of the Kashmir Durbar which in fact embarked first in publishing such philosophical works written in Sanskrit and therefore deserve profound gratitude of all such people from all over the world who have interest in Hindu philosophy in general and Kashmir Saivism in particular.

The Trika philosophy of Kashmir, popularly known as Kashmir Shaivism, has engaged my attention for quite sometime now. From the literature it is learnt that the philosophy is the contribution of thinkers, philosophers and Shaiva masters from Kashmir to Indian philosophy. The great Shaiva masters, who made the philosophy practical and relevant for the Sadhaks (spiritual aspirants) and seekers of the truth, include such luminaries as Acharya Vasugupta, Siddha Somananda, Acharya Utpaladeva, Acharya Abhinavagupta, Kshemaraja, Yogaraja and Jayaratha. They made their contributions between 9th and 12th century AD and are, therefore, referred to as the ancient Shaiva masters.

It is seen that as per tradition Lord Shiva has been bestowing divine knowledge of Shaiva philosophy to sages and seers from time to time. It was in the beginning of the creation that Lord Shiva Himself, as Srikanthanatha, revealed the divine knowledge for the first time. The divine knowledge so revealed came down from generation to generation in the form of three groups of Shastras (scriptures) or Tantras, namely, Bhairava Tantras, Shaiva Tantras and Rudra Tantras. However, with the passage of time the Shastras and the Shaiva knowledge went into oblivion or disappeared. Thus, a need was felt by Lord Shiva to reveal the knowledge for the benefit of the mankind a second time. This was the

time around first century AD when the Shaiva traditions were under strain due to the onslaught of Buddhism. This time the divine knowledge was revealed to sage Duruvasa, who was asked to spread the knowledge among the people. Sage Duruvasa in turn created three mind born sons, namely Tryambaka, Amardaka and Shrinatha, each assigned a mission to establish spiritual order and teach ancient and eternal Shaiva faith to the people. To achieve the objective, sage Duruvasa initiated Tryambaka, the first mind born son, into Advaita or Abheda (monistic) thought of Bhairava Tantras; Amardaka, the second mind born son, into Dvaita or Bheda (dualistic) thought of Shaiva Tantras and Shrinatha, the third mind born son, into Dvaita-advaita or Bheda-abheda (dualistic cum- monistic) thought of Rudra Tantras. Tryambaka, in turn, started the first Advaita School with a chain of preceptors each named as Tryambakaditya. To continue the tradition, Tryambaka, as Tryambakaditya I, created a mind born son, named Tryambakaditya II, and a mind born daughter, named Ardha-Tryambaka (half-Tryambaka), and initiated them into Advaita or Abheda (monistic) thought of Bhairava Tantras. From this, it is clear that around that time four schools were established to propagate three philosophies, namely, Advaita, Dvaita and Dvaita-advaita. It is also clear that, of the four schools established, two schools, namely, the school of Tryambaka and that of Ardha-

Tryambaka had the mission to propagate Advaita (monistic) philosophy. From historical point of view it is seen that Tryambaka school of thought (from the first mind born son) continued the Shaiva traditions without any break where as Ardha-Tryambaka school of thought continued the traditions for sometime after which much details are not available. It is, however, known that Shambhunatha, one of the great teachers of Abhinavagupta, traces his lineage to Ardha-Tryambaka school of philosophy. About the other two schools of thought not many details are available. However, coming back to Tryambaka school of thought, it is seen that in the chain of presiding teachers of this School, there appeared 15 Shaiva teachers, all mind born, who were named as Tryambakaditya I to XV. The first fourteen presiding teachers were all mind born and celibates. The 15th presiding teacher, himself a mind born son, broke the tradition, married a Kashmiri Brahmin girl and got a son, who was named Sangamaditya. Thereafter, the Guru - Shishya Parampara was carried forward from father to son till we reach the 20th presiding teacher. Thus, in the line of presiding teachers from 16th teacher onwards we have Sangamaditya (16th), Varshaditya (17th), Arunaditya (18th), Ananda (19th) and Somananda (20th). This Somananda is the same Siddha Somananda of 9th century AD, disciple of Acharya Vasugupta, who traces his lineage to Tryambaka School of philosophy initiated by sage Duruvasa.

The third time, the divine knowledge was revealed to the people, was when in the 9th century AD Lord Shiva appeared in a dream to Acharya Vasugupta, who was residing in a hermitage near Harwan in Srinagar in the foothill of Mahadeva Mountain, and asked him to look for the divine knowledge in the form of Sutras inscribed on a rock close by. Accordingly, Acharya Vasugupta went to the specified place in the foothill of Mahadeva Mountain, upturned a number of rocks with his touch, found the Sutras inscribed on one of the rocks and copied the Sutras subsequent to which the rock returned to its original position. The rock on which the Sutras were found inscribed came to be known as Shankarpal (Shankar's rock). As per the divine instructions, Acharya Vasugupta taught the Sutras to his worthy disciples. He not only taught the Sutras to his disciples but also created awareness about these teachings thereby laying the foundation of the philosophy, the Trika philosophy. With this started a surge for review and refinement of the existing Shastras, Tantras, thoughts and philosophies from the point of view of Advaita (monistic) doctrines. This is what ultimately culminated into, what came to be known as, the Trika philosophy. This is the philosophy which, based purely on Advaita principles, has come down to us in its present form. Here, it may not be out of context to point out that the need for doing so was felt because till then the Shaiva philosophy and relevant Shastras or Tantras had been interpreted mostly as Dvaita and / or Dvaita-advaita

philosophies and not as Advaita philosophy in its proper concept. Acharya Vasugupta, therefore, gets the credit for getting the focus back on the Advaita (monistic) philosophy of Shaivism in Kashmir, which at that time had faded to some extent. It is to be noted that because the Sutras were revealed by Lord Shiva Himself, Vasugupta gave the name Shiv Sutras (verses revealed by Lord Shiva) to these teachings. The Sutras thus have a divine origin and hence are considered as part of Agamas. It is seen that during the years from 9th to 12th century AD, the spiritual and literary activities in the Valley were at their zenith. This resulted in the generation of mass of Advaita literature which has been hailed as the biggest contribution to Indian philosophy. It is seen that during this period, starting from Acharya Vasugupta, the Guru Shishya Parampara was carried forward by Shaiva masters in two streams. The first stream included Acharya Vasugupta Kallata Bhatta - Pradyumana Bhatta - Prajnarjuna Mahadeva Bhatta Srikantha Bhatta and Bhaskara Bhatta. The second stream included Acharya Vasugupta Siddha Somananda Acharya Utpaladeva Lakshmanagupta Acharya Abhinavagupta Kshemaraja and Yogaraja. From among these Shaiva masters, Bhatta Kallata, the author of Spanda Karika, is given the credit for introducing the Spanda philosophy, which led to the development of Spanda school of Trika philosophy, and Somananda, the author of Sivdrishti, for introducing the concept of Pratyabhijna philosophy, which led to the

development of Pratyabhijna school of Trika philosophy. Abhinavagupta is given credit for expounding the philosophy, giving interpretations to its doctrines and principles and systematising it in his works like Tantraloka and Tantrasara.

Subsequent to this period, one, however, notices a long break and a period of, so to say, inactivity as one doesn't come across many Shaivites and Shaiva scholars, except Lal Ded (15th century), Shivopadhyaya (18th century) and Jagddhara Bhatta (18th Century), who are seen to have carried forward these traditions to some extent as before. Lal Ded, a Shaiva Yogini, did her best under the prevailing circumstances to bring the Trika philosophy to life and make it popular through her Lal Vaakhs in Kashmiri, a medium that was known and understood by the common people. Swami Shivopadhyaya also worked on Shaiva texts and wrote commentaries on Bahurupagarbha and Vijnana-bhairava. Jagddhara Bhatta, a poet and Shaiva Bhakta, besides Balabodini, authored Stutikusumanjali. It was only towards the second half of nineteenth century, almost after a gap of nearly eight centuries, that Swami Ram (born 1854 AD) came on the scene. It appears, from what all he did or what all he achieved, that he had come with a mission to revive the Trika philosophy at a time when the philosophy and its practice had almost disappeared as had happened earlier around 1st century AD. In his earlier days Swami Ram used to perform his Sadhana at the house of Pandit Narayan Das Raina, one of his

devotees. Later on in 1884 AD when his Sadhana became intense, he shifted to a nearby house, also provided by Pandit Narayan Das. This is where Swami Ram, in the coming years, not only continued to perform his Sadhana but also taught Shaiva Shastras and texts to his disciples and devotees. This is the place which, in due course of time, emerged as the first and one of the most important spiritual centres of the Valley and became popular as Shri Ram Shaiva (Trika) Ashram, Fateh Kadal. The popularity of Swami Ram and the Ashram grew day by day and the Ashram became a hub of spiritual activity. Those who got associated with it include, besides his three main disciples, namely, Swami Mahtab Kak, Swami Govind Kaul (Jalali) and Swami Vidyadhar, each an accomplished Shaivite, his other disciples and devotees. The Guru Shishya Parampara was carried forward initially by them and subsequently by some of their prominent disciples or other disciples in the chain. Prominent among those who carried forward the traditions include Swami Lakshman Joo (disciple of Swami Mahtab Kak); Mahatma Tara Chand, Mahatma Kashi Nath, Mahatma Arjan Nath, Pandit BN Kaul 'Nazir', Prof. TN Ganjoo, Pandit Nath Ji Dral (disciples of Swami Govind Kaul 'Jalali'); Swami Mahadev Kak, Dr. Srikanth Raina (disciples of Swami Vidyadhar); Sushree Sharika Devi, Sushree Prabha Devi (disciples of Swami Lakshman Joo) and Pandit Vish Nath Jotshi, Pandit Arjan Nath Koul (disciples of Swami Mahadev Kak). After Swami Ram's Nirvana in 1915 AD, the activities of the Fateh

Kadal Ashram were looked after by Swami Mahtab Kak, Swami Govind Kaul (Jalali) and Mahatma Tara Chand, in that order. After the displacement of the community from the Valley in 1990 AD, the Ashram is being looked after by Prof. TN Ganjoo, who continued to stay back in the Valley.

It is observed that the urge to understand Trika philosophy, follow its practices and spread it among the seekers of the knowledge grew with time. It was, therefore, expected that many more spiritual centres would be established by some disciples and devotees of Swami Ram or disciples and devotees of his three chief disciples. Thus, we see the establishment of a number of Shaiva Ashrams at various other places in the Valley. The Ashrams that came into being at various other places include a house and Kutiya (hut) on the foothill at Ishbar (1934), where Swami Lakshman Joo performed his Sadhana for a number of years; an adjacent house and Kutiya at Ishbar (1934), where Sushree Sharika Devi performed her Sadhana for a number of years; Shri Vidyadhar Ashram, Karan Nagar (1935); Swami Mahadev Kak Ashram, Ratnipora, Pulwama (1952) and Ishwar Ashram, Ishbar (1957). After the displacement of the community from the Valley, many more Shaiva Ashrams were established at a number of places outside the Valley. These include Shri Rama Shaiva (Trika) Ashram, Gole Gujral, Jammu (1993), Ishwar Ashram, Mahinder Nagar, Jammu (1994), Ishwar Ashram, Sarita Vihar, New Delhi, Shri Vidyadhar Satsang Ashram, Anangpur,

Faridabad (2000), Swami Ram Shaiva Ashram, Naseeb Nagar, Jammu (2001) and Shri Vidyadhar Shri Mahadev Shaiva Ashram, Paloura, Jammu (2005). It is seen that all these Ashrams are carrying forward the Trika Shaiva traditions within their means and capabilities. Malini, an official organ of Ishwar Ashram Trust, serves the purpose of creating awareness about Trika philosophy among the aspirants.

The turning point in the propagation and spread of Trika philosophy, however, came when Swami Lakshman Joo (born 1907 AD) came on the scene. Swami Lakshman Joo, who's Guru was Swami Mahtab Kak and his Param Guru was Swami Ram, showed a missionary zeal in opening up the philosophy to such an extent that it came to be practised by his disciples and followers, including foreigners. Swami Lakshman Joo, who himself was a spiritual saint and fountain head of Trika philosophy and associated Shaiva knowledge, gets the credit for not only strengthening and nurturing the roots of the Shaiva faith among the faithful in the Valley but also for spreading it far and wide. Those who learnt the Shaiva Shastras under his able guidance, in turn, carried forward the traditions in a big way. An analysis shows that Swami Lakshman Joo's disciples and followers can be divided into two groups, namely, those from the Valley and other parts of India, and those from foreign countries. From the first group one can mention the names of Sushree Sharika Devi, Sushree Prabha Devi, Smt. Kamla Bhawa, Dr. Sarla Kumar, Prof. Nilakanth Gurtoo, Dr.

Baljinath Pandit, Pandit ML Kukiloo, Pandit JN Kaul Kamal, Thakur Jaidev Singh, Mahamahopadhyaya Rameshwar Jha, Pandit Paramhans Mishra and others. Similarly, from the disciples and followers from the foreign countries, one can mention the names of Dr. Lilian Silburn, Ms. Bettina Baumer, John Hughes, Alexis SJS Sanderson and many others. It is important to point out here that around that time Research Department of Jammu and Kashmir had already published a number of Shaiva texts under Kashmir Series of Texts and Studies (KSTS), which facilitated the aspirants to have insight into Trika philosophy. Those who put in their untiring efforts to publish various texts, and hence deserve appreciation, include Shri JC Chatterji, Mahamahopadhyaya Mukundram Shastri, Pandit Madhusudan Kaul Shastri and Pandit Jaggdhar Zadoo.

It is heartening to see that some of the Shishyas and followers, both local and foreigners, of Swami Ji continued the traditions, created awareness about this philosophy, taught the Shaiva Shastras to the keen aspirants. Some produced quality works through research, including translations into other languages. Those who contributed include Sushree Prabha Devi (Hindi translations of Parapraveshika, Paramarthasara, Shrimad Geetarth Sangreha); Pandit ML Kukiloo (Sanskrit translation of Kashmir Saiva Darsana - Yam Niyam, English translation of Kundalini Vijnana Rahasya and Hindi translations of Shri Amriteshwar Bhairava Mahimnastotram

and Sharika Carcha); Pandit JN Kaul 'Kamal' (English translations of Bhawaninamasahasrastutih, Indrakshistotram and Panchastavi and Hindi translation of Mukundamala and Shiva-sutra-vimarsha); Thakur Jaideva Singh (English translations of Pratyabhijna-hrdayam, Shiva-sutras, Vijnana-bhairava and Spanda-karikas); Acharya Paramhans Mishra 'Hans' (Hindi translation of Tantraloka with commentary by Jayaratha); Dr. Lilian Silburn (French translations of Dehastadevata-cakra-strota, Kramastotra, Maharthamanjari, Paramarthasara, Pratyabhijna-hrdayam, Shiva-sutra, Spanda-karikas, Stavachintamani, Vatulanatha-sutras and Vijnana-bhairava) and Bettina Baumer (German translation of Vijnana-bhairava, English translations of Shilparatnakosha and edited volume of Samvidullasah, a Centenary Tribute to Saint-scholar Swami Lakshman Joo, edited jointly with Dr. Sarla Kumar). Some of these disciples and followers achieved the objectives either through the institutions or universities they were associated with or through the institutions they created for the purpose. Ms Bettina Baumer, now an Indian Citizen, set up Samvidyalaya - Abhinavagupta Research Library at

Varanasi. It can thus be seen that under the tutelage and guidance of Swami Lakshman Joo, many of his disciples and followers also carried forward the inherited Shaiva traditions with a missionary zeal and with tangible results.

As a concluding remark, it is important to mention here that from the number of ongoing studies on Shaiva manuscripts and related texts and the quantum of research work being done on Kashmir Shaivism, both in India and abroad, it is seen that Trika philosophy has now become a universal philosophy. Some universities in India and abroad are engaged in research and are eager to unfold the mysteries, hidden in unexplored Shaiva manuscripts in Sanskrit, of this philosophy before the public in general and aspirants in particular. It can, therefore, safely be predicted that the Trika philosophy and its practices are likely to attract the attention of a large number of aspirants, both young and old, in the years to come. For, this is a sure way to bring peace to the large number of aspirants who are otherwise troubled by the prevailing confusion, tension and turmoil of the modern living.

**Author of 'Encyclopedia of Kashmiri Pandit Culture and Heritage'*

BOOK REVIEW by Swami Narasimhananda, Advaita Ashram, Kolkata.

Encyclopedia of Kashmiri Pandit Culture and Heritage by C. L. Kaul

Ansh Publications and Distributors, 1253, Sector D, Pocket I, Vasant Kunj, New Delhi 110070. Website: www.anshpublications.com. 2009.xx + 801 pp, Rs 2100/-

(The following book review on C.L. Kaul's seminal work is reproduced from the monthly journal Prabuddha Bharata of the Ramakrishna Order started by Swami Vivekananda in 1896. The Review has appeared in the February 2011 issue of the journal- pp 274-275. The publication of the Review in India's oldest and the most prestigious cultural journal speaks high of the author's credits and deserves felicitation.) -Editor.

"'Agar Firdaus bar ru-e-zamin ast, hami ast o'hami ast o' hami ast'; if there is heaven on earth, it is here, it is here, it is here'. These immortal words of the Persian poet Firdaus give us some idea about the legendary beauty of Kashmir. The poet was so enthralled by the heavenly ambience of the valley that these words spontaneously issued from his lips. This beautiful environment and its equally hoary tradition have been enriched and safeguarded by the various local sects, of whom the Kashmiri Pandits are predominant. This book brings out details of the history and traditions of Kashmiri Pandits.

"Meticulously arranged into various categories, this encyclopedia provides a glimpse of the history of Kashmiri Pandits, the land and the landscape, the characteristics of the community, their traditions, temples, festivals and rituals. It also enumerates contributions by prominent people of this community to Kashmir in varied fields like arts, education, law, literature, science, spirituality and politics. Presenting a brief sketch of his life, the author tells us about the inspiration behind his work.

"Kashmiri phrases have been given with their meaning at the appropriate places. This enables the reader to get acquainted with popular sayings and words of the language. The author displays a candid style when he dissects the psyche of the Kashmiri Pandits and unhesitatingly brings out the follies of their character.

"Unlike many similar works, this volume does not stop at a historical description but mentions current persons and places with intricate details. The exhaustive nature of this book is revealed by the section on the identity of the community, where author thoroughly discusses castes, names, occupations, pastimes, proverbs, folklore, wit, humour, dress, ornaments, cuisine and more. We are also supplied with a number of recipes to try for ourselves!

"Throughout the text adequate references to sourcebooks are given. More than three hundred photographs and illustrations enhance the value of the text matter. Each chapter ends with a quote in Kashmiri and its translation. A key helps us in pronouncing the Kashmiri words. A detailed glossary elucidates vernacular terms. There are separate indexes for different topics. A list of materials required for performing various rituals, a list of selected references and a key for abbreviations are also provided.

"Coming from the pen of an engineer, this work displays exquisite craftsmanship. Printed on excellent paper, it would be a good reference for Kashmiri Pandits residing outside the valley for many generations. It could also be of good use to students of Kashmir or anyone interested in knowing about this 'heaven on earth' ".

KASHMIRI RIDDLES

Apeksha Pandita

I am 18 and born in Delhi and fortunately speak Kashmiri. I owe this ability to my two small brothers, Dipen and Dipanshu (cousins, sons of my Mamaji) aged 9 and 8 respectively. They were also born outside Kashmir, in Jammu and yet they picked up the mother tongue naturally. The sole reason for this situation is that my nana and nani, i.e. their dada and dadi never spoke to them other than in Kashmiri. The result is that they now speak Kashmiri as fluently, as accurately and without any hesitation as any one can imagine and believe. And in fact before they were of 3 years age they knew no other language except Kashmiri. Hence, whenever I tried to speak to them in Hindi; they would remain mute. It was a disheartening experience.

Finding them speak their mother tongue only, my mother impressed upon me that in case I was desirous to engage them in conversation, then I must speak to them in Kashmiri. This inspired me to learn speaking in Kashmiri and be able to communicate with my two little brothers. Initially I was hesitant but over a period of time I overcame the hesitation. Nothing was more wonderful than being, at last, able to converse with the two little boys in Kashmiri. This is perhaps the greatest gift I have ever received, in a way legacy of our culture and heritage that we have inherited. It is an almost

unbelievable joy to hear the young boys speak Kashmiri and communicate in the language with great expressional and phonetic clarity. On this account, fortunately, we have survived the peril of exodus. Over the years we have grown hearing many tales, both pleasant and brutal, about our native land sadly to where all the three of us have not been able to visit till date for reasons so well known that need no elaboration here.

Among the beautiful things we have learnt from our grandfather- Shri Brij Nath Bhat, are some Kashmiri riddles which in my guess are practically in disuse to be almost about to vanish from our colloquial expression. They are indeed rich and remarkable in every respect. They give momentary feeling of wonder and sharpen intellectual curiosity. They tease and please at the same time. Their solution may not come instantly but once guessed or solved they cause immense amusement. Our grandfather often quotes many Kashmiri sayings and proverbs also. But their import on our imagination is not as great as the one created by listening to the riddles. To appreciate a colloquial proverb or a saying one needs to know a bit of local history and socio-cultural genre as an impress of race-memory. . On this account we have not been lucky as we live in an exiled environment. Nonetheless, I think every Kashmiri youngster, more particularly the

children must be exposed to knowing, learning and remembering as many Kashmiri proverbs, sayings and riddles as may be possible. They make the salt and pepper of our mother-tongue and if it is really believed that the youngsters must savour the flavour, then the onus for it lies with our parents and other elders.

One day during my one of the visits to matamal in Jammu when I asked my nana ji to let me know of some Kashmiri riddles ,he remarked , " They are not many but the ones I know from my younger days, I myself have to recall

from the depths of my fading memory. I have gone old with age and exile has made things worse. But let me hope that I do not disappoint you".

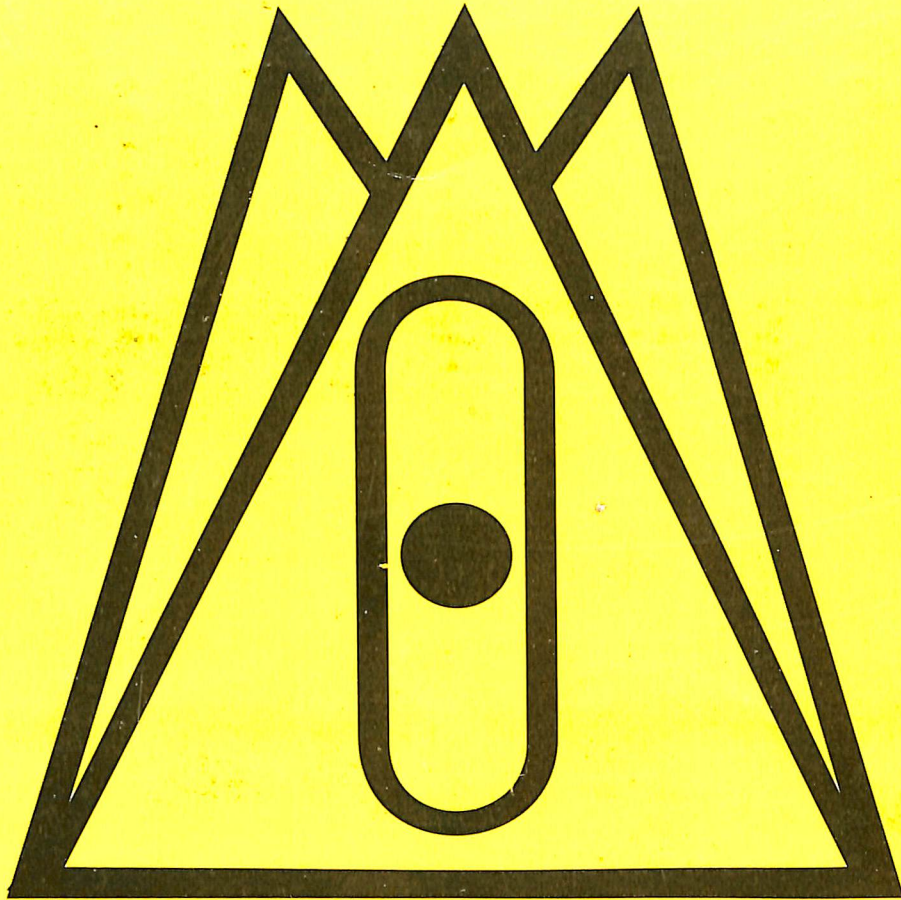
To my great happiness he recalled five riddles that I share with the readers. I am sure when they read these; they themselves will delight in remembering them. These are given hereunder in the colloquial expression as narrated by my nana ji along with their translation that I have been able to make, to my best ability, after understanding their meaning and scope. Prattling them from memory is a sheer joy!

- ***ad gaz mamni dod gaz putch*** - A head- scarf yard and a half for an aunt half the measure. (meaning- Needle and Thread)
- ***chetis obras krihin kav, timay karan tav tav*** - Black crows across white clouds calling cav cav! (meaning- Writing in black ink on White paper)
- ***tali tali taalav khanan, raza dwaran luth karan*** - It digs a pond underneath; it plunders the royal mansions too. (meaning- A Mouse)
- ***bala petha minimar uash travan*** - A doe shedding tears on a hillock. (meaning-Straining boiled rice from the Cooking- pot)
- ***bar dith khar nachan*** - An ass dancing in a room with shut door. (meaning- A Mill grinding Corn)

I only hope my nana ji recalls some more riddles and I will be too happy to share them again. Till then , nana ji Best of Luck!



Ishwar Ashram, Ishber, Nishat, Srinagar.
(Photograph by C.L. Kaul)



ज्ञानं अन्नं

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